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THE MUSICAL EDUCATION OF THE CLERGY.

[A Paper read at the Church Congress at Wolverhampton.]

By THE REV. SIR F. A. G. OUSELEY, BART.

THE great improvement which has been effected in our Church music during the last twenty years is now a matter of common notoriety. Many causes have contributed to it. In part, it may be traced to the increased knowledge of the art, and appreciation of what is good in it, which has been the growth of our own times, and which has shown itself in every part of the kingdom, either in the form of choral societies, or of periodical concerts, or in an increased patronage and encouragement of great singers and instrumentalists. In part, again, it is simply a natural result of the improved education of the lower and middle classes, for which these times are distinguished. In part, moreover, it is owing to the improved systems of musical instruction, and especially of choral teaching, which have sprung up amongst us. And it is only right to mention the name of John Hullah as one to whom we are under very special obligations in this matter, as it is to him mainly that our national musical revival is due.

But none of these causes would have produced any very good or permanent effect on the music of our parish churches had not other and higher agencies worked together for that end. For it must be confessed that the improvement we now witness is not simply an improvement in singing, but an improvement in heartiness and devotion in singing—a very different and far higher thing.

I think it may be asserted, without fear of contradiction, that the zeal and energy of the clergy in promoting the development of choral resources in their churches, is, after all, the mainspring of all this great musical Church revival to which I have referred. Without such directing zeal and energy no great advances would have been possible, for it has always been found that method, and system, and concentration of power, are a *sine quâ non* in parochial organizations of all kinds, and that the parish priest is the best person, in almost every case, to manage and direct such organizations. If he is lukewarm or careless about any such work, his parishioners will generally follow his example, and become lukewarm and careless likewise and so the good work, whatsoever it may be, will gradually fall through, and prove a failure. It must be in the experience of most of us how often a change of incumbents has entirely diverted parochial sympathies and energies to new objects, and given a new colouring to the whole *ipso facto* of the place. We may, therefore, safely conclude that it is to our parochial clergy that we must look for the furthering and carrying out of all schemes for choral improvements in our parish churches. But as this zeal and energy on the part of the clergy is necessary for this great object, so it is equally essential that their zeal and energy should be well informed and well directed. It is surely manifest that misdirected energy and "zeal without knowledge," can only lead to disastrous results. A traveller who energetically proceeds in a wrong direction will not be more likely to reach his destination than one who is too lazy to make any advance whatever. In either case success is equally hopeless. Therefore it is of paramount importance to the improvement of our Church music that the clergy should not only be active in promoting it, but that they should know how to set about the work in the best way. And this brings us to the main point to which this paper is directed, *i.e.*, the necessity for increased musical knowledge among the ranks of the clergy. On this point there is a great deal to be remarked, and many a difficulty to be considered. In the first place a few words must be said as to the desirability of good music in Church. Strange as it may seem, some persons are occasionally to be met with who either deny this, or treat the whole subject with indifference and contempt. But surely, when it is remembered that the Bible is full of the praises of those who excelled in music and devoted it to God's service—when we think of Jubal, of Miriam, of Moses, and above all, of David, the "man after God's own heart"—when we study the musical directions and dedications in the headings of the Psalms—when we read of the grand orchestral chorus employed at the dedication of Solomon's Temple—when we find the same musical circumstances carefully revived in the time of Hezekiah, and expressly founded on God's command by the mouth of His prophets—when we see by the incidental mention made of it in the Apocrypha that such continued to be the acknowledged rule after the close of the elder inspired record—when we see our Blessed Lord and His Apostles singing hymns together—when we are exhorted so to do in the Epistles of St. Paul—when we are told in the Apocalypse of the "harpers harping with their harps," who "sang, as it were, a new song before the throne" of God, and learn, moreover, that such will be the chief delight of the blessed hereafter—when we find from history that the Christians from the earliest ages made music a prime feature in their public worship—and when we have to face the undoubted fact that this custom has been carried on uninterruptedly in the Church of Christ down to our own time, "*semper ubique et ab omnibus*"—then it must surely be needless at this time to go cunningly about to prove so patent a verity. Only let it be remembered, first, that to be fit for God's service every art, and music among the rest, should be developed to the highest attainable pitch of excellence—and secondly, that like David of old, we should scorn to "offer to the Lord of that which doth cost us nothing;" but rather we should delight to spend all we can of time, energy, and means, to prove the sincerity of our zeal for God and His service.

I may, then, take it for granted that it is desirable to improve our Church music, both as to the things sung, and as to the way of singing them; that in order to this two qualities are required in the leaders of the onward movement—earnest piety, and practical know-

ledge of music in singing; that the clergy are the natural leaders of Church psalmody, and parochial musical organization; that the valuable efforts of even the best professional lay musicians are liable to be paralyzed if the clergy do not co-operate zealously and intelligently; that the musician and the divine should go hand in hand, each helping the other, the Church being thus served by the joint effort of ecclesiastical musicians and musical ecclesiastics; and that the clergy need to be much more musical, as a body, than they are at present to bring the good work to perfection.

There is, then, a real want in the Church. It is the want of good musical training for candidates for holy orders.

Of course there are some persons naturally incapable of acquiring musical skill. They are devoid of what is called an ear for music. No amount of training would supply this natural defect, and it would be waste of time and money to attempt it. I should be the last man to say that this incapacity rendered anyone unfit for holy orders. There is plenty of work for an unmusical clergyman to do.

He can teach and preach and visit the sick, and perform all the regular duties appertaining to the office of a priest of the Church, excepting only those where music is necessary.

A choral service would be out of his line. He should have nothing to do with it. He would be unfit for any responsible post connected with choral worship, or for any cure or living where such a service would become desirable or possible. In my opinion such posts ought to be few in the Church.

But then, on the other hand, I am convinced that the number of naturally unmusical persons is very much smaller than is usually supposed, so that there would be plenty for those among them who are ordained to do in the Church, without prejudice to the interests of Church music.

And, if by any unlucky circumstance such a thoroughly non-musical man as I have described were thrust into a position where a choral service had to be maintained, he would not be by any means so unfitted to keep it up as some other sorts of clergymen of whom I shall presently speak, provided he had really efficient professional musicians to help him, and clerical coadjutors to perform the musical parts of the service which are allotted to the clergy. For he could give effect in authority to the suggestion of his organist or choir-master, and invest what might otherwise be nothing beyond purely technical instructions in singing with that character of devotion and holiness which ought to belong to all the accessories of public worship.

But I must now turn to a different case, and one which is, unfortunately, the commonest of all. I allude to those clergy who know a very little music, and over-rate that knowledge, who have uncultivated tastes, and trust to them as guides. It is wonderful how much harm to the cause of Church music these men of small knowledge often do, with the best intentions. In the first place, they choose bad or unfit music, and insist on its being sung in the service. It may be that their organist remonstrates, and strives to prove that the music in question is wrongly written, full of technical errors, crude, or secular, or perhaps ill-fitted for the available performers. His remonstrance is slighted, and he is obliged to put up with the objectionable chant, or hymn, or chorus, often knowing, not only that his own musical reputation will suffer for it, but that the service of the Church will be injured (a matter which ought to be of far greater interest in his eyes). Thus bitterness and heart-burnings arise—antagonism is produced between the musician and the clergyman. Professional jealousy fans the flame, and often parochial squabbles and miserable divisions are the ultimate result. Now, had the clergyman in question known and cared nothing about music, and had he accordingly left the whole matter in the musician's hands, all this evil would have been avoided; or, if the clergyman had been a really well-informed, well-trained musician himself, he would have coincided in opinion with his organist: they would probably have worked hand in hand, all would have been peace and harmony, and a grand musical improvement in the choral services of the church would inevitably have ensued. Now the argument I would wish to draw from such a picture is this; it has been well shown by Mr. Hullah and others, that very few persons are entirely devoid of musical capabilities; that, wherever such capabilities exist at all, they may be cultivated and improved; that no one who has any natural ear for music is incapable of being worked up into a practical musician, if the training be commenced early enough; therefore no *smatterers*—men of little knowledge and imperfect taste—need exist at all among the clergy; for all who are able to go thus far, must have been able to be pushed further, had they been properly taught. And if such musical training were to become the universal rule, only two sorts of clergymen (as regards our special point) would exist, *viz.*, the utterly incapable, and the good musician. But how can such a state of things be brought into being? To that point it is now time to turn.

In the first place, more attention might easily be given to musical training in our public schools. It is true, indeed, that in this respect there has been a very great improvement in the last few years. Choral services, the choral classes for the performance of sacred and secular vocal music, have been in many cases established with various degrees of success. But still this musical element in the education of the rising generation of the middle and upper classes might be developed further with considerable advantage. It falls to my lot to examine the musical papers of the candidates at the "Oxford Local Examinations," or, as they are often called, the "Middle Class Examinations." Although of course occasionally the papers are good, yet the average is unquestionably low, and I am obliged to set only the easiest and most elementary questions. This proves, I think, that even where music forms a part of school education, it is only taught in a very superficial and imperfect way. And this is more evident when it is borne in mind that only a very small percentage of these candidates are examined in music at all. And the

case is even more unsatisfactory in our first-class public schools than in those of a less ambitious character. There is, however, one kind of school which *ought* to have a great influence in leavening the ranks of the clergy with musical knowledge and good taste, but which yet, at present, exercises but a very small power indeed in this direction. I allude to those schools connected with cathedrals and collegiate churches, wherein the chorister boys are educated. These vary in kind in different cathedrals. In some instances the good old system is still kept up of educating the choristers in the regular grammar school attached to the cathedral. This is the best system of all, and tends both to raise the tone and character of the choir boys, and to convert some of them ultimately into musical clergymen, or, at any rate, into Church musicians of the highest type. Thus, much good can be effected in two different directions. In other cathedrals the choristers have a special school of their own. This *may* be a good plan, if they are boarded and lodged with a good clerical tutor, and carefully brought up to be good Christians as well as good scholars and good singers. But if the education afforded them be of a low stamp, and if they are allowed to live away from school, and run wild in the streets during their play-hours, then the effect of such training can only be to degrade the boys' moral tone and render the office of a chorister one to be sought after by none but the lower grades of the community. From such a chorister's seminary no clergyman is likely to emanate. What shall be said, then, of a third sort of system, still prevailing in some cathedrals, in which *no education whatever* is afforded to the boys of the choir, but they are merely paid a small pittance, with perhaps a new suit of clothes doled out periodically. A reform in the education and moral care of our cathedral boys would be a very efficacious step towards the production of a musically educated set of clergy, not to mention the many other obvious advantages which would accrue to the cause of true religion in the person of these important and too often despised young ministers of the sanctuary.

I have spoken first of music as part of the training of boyhood and youth, because I strongly hold that, to be really sound and useful, musical education cannot be begun too early. But the musical training of the clergy should not end with their school life. It may be sanguine to do so, but I cannot refrain from entertaining a hope that the majority of our future parish priests may have been University men. At the University, then, it is obviously most desirable that their musical training should be continued. Of course, to a certain extent, this is now very much the case, but I should like to see much more encouragement given to the study and practice of music among undergraduates than we have at present. Unmusical authorities in the University naturally disapprove of, and therefore discourage, the cultivation of music. They regard it simply as a form of idleness, and as an obstacle to classical and mathematical studies. And it must be admitted that it may easily become so, if abused. But, under proper regulations and restrictions, the study and practice of music afford advantages which more than outweigh the dangers and drawbacks to which they are subject. Nor are instances wanting of men who have attained the highest University honours concurrently with the diligent study and practice of the tuneful art. It may be reasonably doubted, moreover, whether a man who was a good practical musician, but had only secured an ordinary degree in arts, might not prove a more useful parish priest than one who had attained to the greatest eminence in classics and mathematics, or in modern law and history, or in physical science, or in modern languages, and yet was incapable of directing aright the musical service of his church, or of co-operating with his organist or choirmaster in the training and improving of his choir. Some years ago an attempt was made in Oxford to get up musical classes under the Professor of Music aided by the Chorus and Corypheus of the University, for the express purpose of supplying the want to which I am now referring. But after a few terms the classes became unpopular, and the attendance fell off to such an extent that the whole scheme was pronounced a failure, and had to be abandoned. Since that time the interest taken in music has retrograded at Oxford, and this appears to be a very discouraging circumstance indeed. Still at Oxford, as well as at Cambridge, there exist many musical societies and associations well calculated to assist young students in acquiring proficiency in our art; and there are also a few choral scholarships at each University, which to a certain extent, afford a premium for musical attainments. Many who intend to become clergymen come forward as candidates for musical degrees, and so far furnish a slight assurance that the progress of the cause of sweet sound is not absolutely stagnating.

It would, however, be a vast encouragement to such men if musical exhibitions could be founded—tenable for a few years—by means of which men of limited means, but possessed of musical talent, might be enabled to devote themselves to God's service in the ministry; and I am glad to avail myself of this opportunity of making such a suggestion. It would be a great help to those who had been brought up in cathedral choirs, and who had perhaps acquired enough classical and mathematical knowledge to secure a degree in arts, but not enough to win an open scholarship or exhibition by competition. Their means, probably, would not suffice to enable them to enter the University at all without the aid of some such endowment. But if their musical powers could win this ability for them, they would then in many cases proceed to degrees, and at length enter holy orders, carrying with them both their original musical qualifications and the valuable prestige of a University course. Surely the advantages thus accruing are obvious. The cathedrals themselves would be supplied with a set of thoroughly well-trained minor canons and vicars choral. Precentors and sub-chanters, really fitted and trained for their important work would be more easily found than at present, and there would remain a large and increasing number of musical priests to leaven our country parishes with a love of good Church song, and to remedy the many

evils which have accumulated through the long neglect of such educational and musical appliances.

But I must now go on to speak of the study of music in our Theological Colleges. It is surely, at that time especially, when going through those studies which are intended expressly to fit him for the ministry, that such a subject as music should be attended to by the candidate for the Diaconate. For in many cases it is his last chance. When he has entered on the arduous duties of the cure of souls, he can have comparatively but little leisure for acquiring that practical acquaintance with music which he ought to have. Therefore it is really a very important matter that choral training should be made an essential element in the course of study adopted in a Theological College. And yet, if I am not mistaken, this is far from being recognized as a *sine quâ non*, or even as a desirable thing, in any of our now numerous theological seminaries. If in this matter, however, I am misinformed, which is very possible, I shall rejoice to hear that I am wrong.

If it be asked what is meant by choral training, I would reply that in this is included not only the habit of singing in parts with other voices, and a familiarity with Church music to be so sung, but also the faculty of directing the performance of such compositions by others; so that, although every clergyman of course need not be a choirtrainer, yet he may know how such training ought to be conducted, and can superintend with advantage the choir-practices in his parish, under the professional bâton of the organist or choirmaster. Such a power could surely be acquired more or less perfectly, if good choral instruction were in every case supplied in our Theological Colleges, provided, of course, that the candidates were not totally devoid of musical capability—which, as I observed just now, may occasionally, though not often, be the case. Having now traced the course of the candidate from school to the University and the Theological College, and thus to the very verge of ordination, and having shown various ways in which, at every stage of his career, musical instruction might be afforded to him without prejudice to other requirements, and with great ultimate advantage, as it seems to me, to himself and to the church in which he is to minister, it remains to make one more suggestion, which I feel some delicacy in doing, lest it should appear presumptuous towards my superiors in the Church. Let me, therefore, earnestly deprecate any such imputation, while I humbly venture to suggest that music should form a part of the examination for deacon's orders. I do not say that it should be a subject to be passed in of necessity, any more than the knowledge of Hebrew or Syriac. But surely it might be put forward with great propriety as an optional or alternative subject, and I am thoroughly persuaded that great benefits would ensue from such a system.

Leaving to those who are by nature unmusical the performance of all such duties in the Church as need no such powers, surely it is not too much to ask that all who are gifted with musical voices and ears, and wish to enter holy orders, should cultivate these divinely given faculties with a view to their use in the Church, and to their devotion to the highest purposes of religious edification. When I meet a clergyman who tells me he has a good voice and ear, and likes music, but knows nothing about it, and has no time or opportunity to learn—or when he shows, by his choice of pieces to be sung in his church, or by his expression of opinion, that his musical tastes have never been cultivated or developed—or when he regards music solely from an antiquarian or ecclesiastical point of view, and affects to make light of the opinions of those educated musicians who would fain assure him that the art and science have been improved and developed since the days of S. Ambrose, or that harmony and melody must be combined to make up a perfect whole, or that the old Church modes are for the most part musically imperfect and unsatisfactory, or that there is such a thing as a system of harmony derivable from the phenomena of acoustics—when I meet such a man it always makes me sad, for it seems to show a great waste of power and of natural faculty, a sinful neglect of capabilities bestowed from on High, which might with cultivation have been pressed into the service of the sanctuary, but are now lost irretrievably.

In our cathedrals we ought to have a set of clergy of the highest musical calibre—I do not mean, of course, that every cathedral office should always be filled by such men—that would be unreasonable—but that our precentors, sub-chanters, and priest-vicars, should not only be able to chant the prayers well, but should also really understand music, as a science. It would conduce much to this end if, in the case of such persons, every possible encouragement was given to the practice of taking University degrees in the faculty of music. And it must be obvious that the powerful musical element which would thus be introduced into our cathedral bodies must of necessity have a tendency to raise their standard of choral eminence, and render these establishments in reality, what they have always been in theory, both centres of sacred art, securing at least two grand musical oblations of praise to our Heavenly King daily in each diocese, and also models of divine worship of the most perfect type to all parish churches around them. To the accomplishment of such good objects, the improved musical training of our clergy would not meanly contribute.

There is one point to which I have already alluded, on which I would fain say a few words ere I conclude—I mean the danger of collision between the professional musician and the clergyman. This danger besets the precentor of a cathedral no less than the country parson. One great principle which both the priest and the musician should ever bear in mind to avoid this danger is, *cuicque in sua arte credendum*. Where there is no capable organist or choirmaster, as must necessarily be the case in many poor rural districts, it is obvious that the clergyman must be solely responsible for the whole musical arrangements of the church, and this is just one of those cases in which a musical training is most indispensable. But where there is a good organist or choirmaster, then he ought not on

any account to be interfered with in purely technical matters connected with his profession. Even if the clergyman be a really good musician, still he should remember that he is but an amateur after all; as such, it would be as bad taste in him to dictate to his organist in matters of strictly musical detail as it would be were the organist to dictate to his clergyman as to the doctrine of his sermons. The musical priest will do well to consult frequently, in a friendly and brotherly way, with the professional musician on technical musical points. All lovers of music should regard one another as brothers. From an artistic point of view; and thus the theological and musical faculties will co-operate in a friendly way in the good and holy work in which they are both enlisted, and the musical acquirements of the clergyman will be as great a recommendation in the eyes of the organist of his church as the theological orthodoxy of the musician would be in the eyes of his parish priest. But, on the other hand, of course, the clergyman must always hold his own where theological questions come into discussion. On such points no mere musician should presume to advise him; and where the questions at issue trench on the confines of the two faculties—*theology and music*—as, of course, is frequently the case, a little mutual concession and forbearance will generally settle all differences; if not, reference to some external arbiter suggests itself as the best solution of the difficulty. But if the organist will only remember that the parish priest must be *supreme* in the ordering of his services, while the clergyman on his part, recollects the rule, *cuique in sua arte credendum*, and abstains from dictating to the musician in purely technical questions of his art, in nine cases out of ten no such variances will arise at all—and they will be fewer in proportion as the two parties are drawn together by increased Church feeling and devotion on the part of the musician, and by improved musical knowledge and taste on the part of the divine.

From all which considerations an argument may be drawn in favour of an improved musical training of the clergy. Nor is such musical training so hard to procure now as it was formerly. The numberless choral societies and associations which have sprung up nearly everywhere present great facilities for self-improvement. Many manuals have been published for the use of choir-trainers and the organizers of choral classes. And the young clergyman can improve himself chorally by a diligent study and use of such works, either at home or (which is best) in company with other learners of the vocal art.

Of course Mr. Hullah's publications stand out in the first rank for such purposes. Then we have Mr. Frederick Helmore's very excellent little work on Church Choirs, which should be in the hands of every musical clergyman and every choirmaster.

Nor can I omit strongly to recommend Mr. Richard Mann's admirable "Manual of Singing," which deserves to be widely known and used.

But now it is time to bring these remarks to a close. In conclusion, I have only to entreat the indulgence of my hearers if, in my zeal, I have been betrayed into any expressions calculated to give pain or to excite opposition.

If I am mistaken, I am only too glad to have my mistakes pointed out; if I am right in my views, it will surely do no harm to have stated them publicly. One object alone has been before me: the improvement of the music of the English Church, to the glory of God and the edification of His people.

It is with sincere regret that we have to announce the death of Mr. W. H. Weiss, the well-known vocalist, which occurred on the 24th ult. after only a few days' illness. A loss so sudden and unexpected will be deeply felt not only by the public, but by the numerous professional friends with whom he has been for so many years associated.

THE MINISTERS AND CONGREGATION OF HOLY TRINITY, Church, New Barnet, have presented to their late Organist, Mr. F. Paterson, a Testimonial, consisting of Novello's "Select Organ Pieces" (3 vols) and Rink's "Organ School" handsomely bound and ornamented in morocco, together with a sum of money in a very elegant tortoise-shell portmanteau, elaborately inlaid and engraved. Mr. Paterson has zealously discharged the duties of Honorary Organist for nearly two years, and has made many friends by his gentlemanly and unassuming demeanour.

MR. W. REEVES' SOIRÉE MUSICALE was held at St. Paul's School-room, Southwark, on Thursday, the 24th ult. In the first part (chiefly taken from *Elijah*) "If with all your hearts," sung by Mr. Charlier; "O rest in the Lord," by Miss Hamlyn; the quartett, "Cast thy burden on the Lord," by Miss Shelton, Miss Hamlyn, Mr. Tunstall, and Mr. Hulford; and the duet and chorus, "O God, Thou hast overthrown," were very well rendered. The second part was miscellaneous, and contained several popular vocal pieces, many of which were encored. The concert was well attended, and was highly successful. Mr. W. Reeves conducted.

MR. ARCHIBALD RAMSDEN, of Leeds, had the honor of appearing before Her Majesty the Queen and Court, at Balmoral Castle, by command, on the 19th ult., to perform upon one of Dawes's patent Melody Harmoniums. Her Majesty expressed great pleasure with the melody attachment, and the superior tone of the instrument, and she retained for her own use the harmonium which Mr. Ramsden performed upon.

A CONCERT was given at St. George's Hall, Langham-place, for the benefit of the widow and children of the late Mr. Henry Buckland, on the 21st ult., which was numerously attended, and will result, we trust, in materially aiding the benevolent object for which the performance was organized. Mr. Montem Smith

(who has been exceedingly active in promoting the undertaking) was unfortunately incapacitated by a severe cold from singing; and Madame Rudersdorff and Miss Mina Poole were also unable to appear; but Madlle. Drasdil, Miss Rose Hersee, Miss Julia Elton, Madlle. Angelina Salvi, Miss Palmer, Mesdames Thaddæus Wells, and Emmeline Cole, Messrs. W. H. Cummings, Frederick Walker, Fielding, Winn, and Lewis Thomas, made ample amends for the absentees by their excellent execution of a well chosen selection of vocal music. A word of praise must also be given to the Orpheus Glee Union, whose thoroughly artistic rendering of T. Cooke's glee "Strike the lyre," Klücken's "Soldier's farewell," and Otto's four-part song, "The Dance," (the last two encored) were amongst the prominent features of the evening. The instrumentalists were Miriam (the young and clever pianist), Mr. Frederick Chatterton (harp), Mr. Viotti Collins (violin), Mr. Richard Blagrove (concertina), Mons. Albert (Violoncello), and Mr. T. Harper (trumpet); Madlle. De Beauvoisin also performed Wallace's Pianoforte Fantasia, on "Robin Adair," with much effect. Signor Randegger accompanied on the pianoforte.

THE genuine success of Madame Parepa Rosa in America, appears likely, we fear, to keep her for some time longer from her native land. The New York press is unanimous in her praise, both on the operatic stage and in the concert-room; and though we can ill spare so accomplished an artist, it is gratifying to find that her talents have been so thoroughly appreciated. Should English opera (or at least Opera in English) ever obtain a firm footing in London, we may now know where to look for a *prima donna*.

A CORRESPONDENCE between Mr. R. S. Burton and the Town Hall Committee, at Leeds (published in the *Leeds Mercury*) is of too personal a nature to be discussed in a musical journal. The question as to whether the Penny Concerts given at the Town Hall affect concerts of a higher order, is the only one mentioned in the letter of Mr. Burton to the Mayor; but the communication from the Town Hall Committee, after answering this, proceeds to enter into a detailed statement of the manner in which the writer of the letter attempted to introduce an organist in the place of Dr. Spark, at some musical performances given in the Town Hall for the benefit of Mrs. Inkersall and family. We trust that a due amount of mutual forbearance may bring this little difference to an amicable issue; for bad as it is for the art when dissension arises amongst its professors, it is still worse when their grievances are boldly put forth in enduring type.

THE St. James's Glee Union gave a Concert at the Pembroke Hall, Hackney, on Thursday, the 10th ult., assisted by Misses Blanche Reeves and Augusta Holman. Of the part-songs allotted to the choir, we may especially allude to Hatton's "When evening's twilight," which was exquisitely rendered. Otto's "Dance" was also sung with much precision, and ought to have been more appreciated than it was by the audience.

MR. Frederick Walker, of St. Paul's, has been appointed Music master to the Choristers of the Cathedral, in the place of the late Mr. Henry Buckland.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

BEWDLEY.—The Bewdley and Wribbenhall Harmonic Society gave a Concert in the Guildhall, on Thursday evening, 28th September. The sacred portion of the programme was selected from the *Messiah*; and the secular portion consisted of miscellaneous glees, part-songs, &c. The principal singers were Miss Havergal, Miss Reeve, and Miss Hall, Mr. Everest and Mr. Muston. Mr. S. W. Stott conducted, Mr. Leach accompanied on the pianoforte, and Mr. Everest on the harmonium. W. Marshall, Esq., Mus. Doc., Oxon., also accompanied many of the airs, and his playing was much admired. The choruses were effectively rendered, more especially "For unto us a child is born," and the "Hallelujah." This is the second concert given by the Society, which, although young, shows unmistakable signs of rapid improvement.

BRIGHTON.—Mr. E. H. Thorne (Organist of Chichester Cathedral) gave a Pianoforte Recital on the 9th ult., at the Pavilion, when he displayed with much success his varied powers both of execution and expression, and was received by the audience most enthusiastically. Beethoven, Chopin, Thalberg, and Liszt were included in the programme; so that it may be imagined how thoroughly distinct in character were the works he had chosen. The concert was agreeably varied by the very excellent singing of Miss Ida Thorne, who gave ample evidence of pure voice and artistic style in several solos from the works of modern composers. The duties of accompanist were ably discharged by Mr. Knapp.

BRISBANE, QUEENSLAND.—The Orpheus Glee Society gave its first concert on the 19th August, at the School of Arts, in the presence of Lady Bowen and suite; His Excellency the Governor being unavoidably prevented from attending. The Society was assisted by several lady amateurs, and Madame Mallalieu presided at the piano. The selection of glees included Klücken's "Young musicians" (encored) "The image of the rose," (Reichardt); "The miller's daughter" (Härtel); Vesper Hymn (Beethoven);